

1440371

JEAN PAUL'S



PERATIC

AS SOLOS



FANTASIES

& DUETS.

1. *IL TROVATORE*, . . . . . Verdi
3. *FATINITZA*, . . . . . Suppe
5. *BOHEMIAN GIRL*, . . . . . Balfe
7. *DON JUAN*, . . . . . Mozart
9. *FAUST*, . . . . . Gounod
11. *FILLE DU REGIMENT*, . . . . . Donizetti
13. *DER FREISCHUETS*, . . . . . Weber
15. *LUCREZIA BORGIA*, . . . . . Donizetti
17. *NORMA*, . . . . . Bellini
19. *TANNHAUSER*, . . . . . Wagner
21. *WM. TELL*, . . . . . Rossini
23. *CARMEN*, . . . . . Bizet

2. *H. M. S. PINAFORE*, . . . . . Sullivan
4. *LA SOMNAMBULA*, . . . . . Bellini
6. *CZAR u. ZIMMERMANN*, . . . . . Lortzing
8. *ERNANI*, . . . . . Verdi
10. *FIDELIO*, . . . . . Beethoven
12. *FRA DIAVOLO*, . . . . . Auber
14. *LUCIA DI LAMMERMOOR*, . . . . . Donizetti
16. *MARTHA*, . . . . . Flotow
18. *ROBERT LE DIABLE*, . . . . . Meyerbeer
20. *TRAVIATA*, . . . . . Verdi
22. *MIGNON*, . . . . . Thomas
24. *HUGUENOTS*, . . . . . Meyerbeer

SOLOS,



DUETS,



SAINT LOUIS: KUNKEL BROTHERS, PUBLISHERS.

FREE OF CHARGE!  
KUNKEL'S MUSICAL REVIEW  
Send your address and receive the same.

For the Protection of our Patrons.—Our publications can be had at all first-class Music Houses. Whenever parties inform you that same are not to be had, or that they are out of print, order same direct of us and be convinced of the contrary. KUNKEL BROS., 311 S. Fifth Street, St. Louis, Mo.

# Provatore.

JEAN PAUL.

SECONDO.

*Allègro. Lively. M.M. 144.*

The musical score is written for piano and bass. It begins with a forte (*f*) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. The score includes several measures marked with 'Red.' and asterisks, likely indicating specific performance techniques or editorial changes. The dynamics shift from *f* to *mf* and back to *f*, then to *p* in the fourth system. The piece concludes with a final flourish in the fifth system.

# Il Trovatore.

JEAN. PAUL.

PRIMO

*Allegro. Lively. M.M. ♩ - 144.*

The musical score is written for a piano and a violin (Primo). It consists of six systems of music. The piano part is written in the left hand, and the violin part is written in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegro. Lively. M.M. ♩ - 144.' The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-5. There are also some special markings like 'x' and '\*' above certain notes. The score is divided into measures by vertical bar lines. The first system has a measure with a '5' below the piano part. The second system has a measure with a '5' below the piano part. The third system has a measure with a '5' below the piano part. The fourth system has a measure with a '5' below the piano part. The fifth system has a measure with a '5' below the piano part. The sixth system has a measure with a '5' below the piano part. The score ends with a double bar line.

This page contains six systems of musical notation for a piano piece. The notation is written in bass clef with a key signature of one sharp (F#). The systems are as follows:

- System 1:** Features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include *p* (piano) and *f* (forte). Fingerings are indicated by numbers 1-4. There are also 'x' marks above some notes.
- System 2:** Continues the complex rhythmic patterns. Dynamics include *f* and *ff* (fortissimo). There are 'x' marks and asterisks below some notes.
- System 3:** Features a dense texture with many sixteenth notes. Dynamics include *ff* and *f*. There are 'x' marks and asterisks below some notes.
- System 4:** Continues the dense texture. Dynamics include *f* and *ff*. There are 'x' marks and asterisks below some notes.
- System 5:** Features a more melodic line in the upper staff with some triplets. Dynamics include *p* (piano). There are 'x' marks and asterisks below some notes.
- System 6:** Features a more melodic line in the upper staff. Dynamics include *p*, *pp* (pianissimo), and *ppp* (pianississimo). There are 'x' marks and asterisks below some notes.

PRIMO.

6

The musical score is written for a single instrument, likely a piano, and is divided into six systems. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes a variety of musical elements: eighth and sixteenth notes, rests, accidentals (sharps and naturals), and dynamic markings such as *f* (forte), *p* (piano), and *pp* (pianissimo). Fingerings are indicated by numbers 1 through 5, and articulation marks like accents and slurs are used throughout. The score is marked with 'PRIMO.' at the top and the number '6' in the upper right corner. The bottom of the page features the number '410. 12.'.

*Moderato. M.M. ♩. — 60.*

The musical score is written for piano in G major (one sharp) and 12/8 time. It consists of six systems of two staves each. The tempo is marked 'Moderato' with a metronome marking of 60 beats per minute. The first system starts with a piano (*p*) dynamic. The second system features a mezzo-forte (*f*) dynamic in the bass staff. The third system includes a pianissimo (*pp*) dynamic in the treble staff. The score is marked with various fingerings, slurs, and articulation marks like 'x' and '\*'.



*Moderato* M.M. ♩ = 60.

*Cantabile* (Singing)

410. 12.

*rit.* *a tempo.*

*f*

*ff*

*Cresc.*



The musical score is written for a piano and a violin. The piano part is in the left hand, and the violin part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each with two staves. The first system begins with a tempo change from *rit.* to *a tempo.* The piano part features complex fingerings and articulation marks, including slurs and accents. The violin part includes various musical notations, such as slurs, accents, and dynamic markings like *f* and *ff*. The second system continues the musical development, with the piano part showing a *ff risoluto.* marking. The score concludes with a final cadence in the piano part.

*rit.* *a tempo.*

*f* *ff risoluto.*

## FINALE.

*Allegro. (Lively.)* M. M.  $\text{♩} = 84$ .

SECONDO.

First system of musical notation for the piano part. The right hand features a series of chords, each marked with a cross and a fingering of 4-2. The left hand plays a simple bass line with a dynamic marking of *p* (piano).

Second system of musical notation for the piano part. The right hand continues with chords marked with crosses and fingerings. The left hand has a dynamic marking of *p* and includes the word *cres.* (crescendo) written across the staff. The system concludes with a first ending bracket.

Third system of musical notation for the piano part. The right hand plays a rapid sequence of chords, marked with crosses and fingerings. The left hand has a dynamic marking of *mf* (mezzo-forte).

Fourth system of musical notation for the piano part. The right hand continues with rapid chords, marked with crosses and fingerings. The left hand has a dynamic marking of *f* (forte). The system ends with a double bar line and a repeat sign.

Fifth system of musical notation for the piano part. The right hand features chords marked with crosses and fingerings. The left hand has a dynamic marking of *p* (piano). The system concludes with a first ending bracket.

# FINALE.

11

*Allegro (Lively.)* M.M.  $\text{♩} = 84$ .

*p*

*PRIMO.*

*cres - cen - do*

*mf*

*f*

*p*

*Red. \**

*Red. \**

The score is written for piano and consists of six systems of music. The first system includes the instruction *cres - cen - do.* above the right hand. The second system features a *con fuoco (with animation.)* instruction. The third system begins with a forte (*f*) dynamic. The fourth system includes a fortissimo (*ff*) dynamic. The fifth system includes a fortissimo (*ff*) dynamic. The sixth system includes a fortissimo (*ff*) dynamic. The score is characterized by dense, arpeggiated textures in the right hand and more melodic, often descending, lines in the left hand. Various performance markings such as *f*, *ff*, *cres*, *cen*, *do.*, and *con fuoco (with animation.)* are present. Fingerings and articulation marks (X) are indicated throughout the score. The piece concludes with a double bar line and a repeat sign.

410. 12.



ROBERT GOLDBECK'S VOCAL SCHOOL--NEW--\$2.50.

**EASY.**

Charming Ma—Schottische ..... *Sidus*  
 Forest Bird—Waltz. .... "  
 Joys of Spring—Waltz. .... "  
 Rink Waltz. .... "  
 Break-o'-Day—Waltz. .... *Rockow*  
 Precious—Waltz. .... "  
 Wandering Minstrel—Waltz, introducing Serenade from  
 Don Pasquale, Buy a Broom, When the Swallows Home-  
 ward Fly and Lauterbach Waltz. .... *Floss*

On the Beautiful Blue Danube—Waltz.... (Strauss)	<i>Melotte</i>	50
Philomel Polka.....	<i>Kunkel</i>	50
Coatons (Zufriedenheit).....	<i>Paul</i>	51
Desire of Heaven.....	<i>Lutz</i>	50
Silver Dust—Schottische.....	<i>Meyer</i>	50
Awaking of Angels.....	<i>Cleitch</i>	50
Shower of Rubies.....	<i>Prossing</i>	50
Mardi Gras Quickstep.....	<i>Geme</i>	50
Gold Else—Waltz.....	<i>Artes</i>	50
Morning Chimes.....	<i>Paul</i>	50
Evening Chimes.....	"	50
Skylark Polka.....	<i>Dreyer</i>	50
Oleander Blossoms—Galop.....	<i>Sisson</i>	35
Oleander Blossoms—Schottische.....	"	35
Sweet Seventeen—Schottische.....	<i>Anchaster</i>	50
Zeta Phi March.....	<i>Hickock</i>	35

Celestial Chimes.....	Alfonso	50
Home, Sweet Home—Variations.....	Greene	50
Home, Sweet Home—Variations.....	Melnotte	50
Snow Drops Waltz.....	Kunkel	90
German's Triumphant March—Simplified.....	"	60
Sparkling Dew—Caprice.....	"	60
Visitation Convent Bells.....	"	50
Banjo—Burlesque Ethiopian.....	Melnotte	60
Flying Clouds—Gallop.....	"	75
Grande Dutchesse—Fantasie.....	"	75
Il Trovatore Fantasie—Simplified.....	"	1 00
Careless Elegance—Schottische.....	Meyer	50
Careless Elegance—Quickstep.....	Schleiffarth	50
Flirt Polka.....	Paul	50
Love in Spring.....	"	50
Silent Love.....	"	60
Ursuline Convent Bells.....	"	60
The Dove—Polka Caprice.....	"	50
Huzza, Hurrah—Galop.....	Il ollenhaupt	50
Trembling Dew Drops—Mazurka.....	Siebert	50
Thou My Own.....	Paul	60
Youth by the Brook.....	"	75
Echoes of the Woods.....	"	50
Chimes of Silver and Gold.....	Mueller	75
Daisies on the Meadow Waltz.....	Paul	75
Daisies on the Meadow—Mazurka.....	"	50
Dreamland—Mazurka.....	Greene	60
Love's Greetings—Schottische.....	Siebert	40
Shepherd's Bells.....	Paul	60
Shepherd's Return—March.....	"	60
Shepherd's Prayer.....	"	60
Shepherd's Morning Song.....	"	60
Lauterbach Waltz, with Variations.....	Lutz	60

Forget Me Not—Mazurka .....	<i>Gottschalk</i>	\$1 00
Dying Swan—Romance Poetique .....	"	75
La Lyphide—Mazurka.....	<i>Gimbel</i>	75
Germans Triumphal March (Original) .....	<i>Krieger</i>	1 00
Greetings to Spring—Polka.....	<i>Lutz</i>	60
Carnival of Venice—Extravaganza.....	<i>Melnotte</i>	1 00
Funerian Girl—Fantasie.....	"	1 00
Fue—Fantasie.....	"	1 00
Oberon—Fantasie.....	"	1 00
Martha—Fantasie.....	"	1 00
Norma—Fantasie.....	"	1 00
Tornado—Galop.....	"	75
Trust in God—Religious Meditation.....	"	75
Venl. Vidi, Vici—Polka.....	"	75
Venl. Vidi, Vici—Galop.....	"	75
Call Me Thine Own (Transcription).....	<i>Paul</i>	75
La Coquette—Waltz.....	"	75
Morning in the Highlands.....	"	75
Polacca Moreau Brilante.....	"	75
Saltarella Moreau Brilante.....	"	75
Dew on the Meadows—Mazurka.....	<i>Schotte</i>	60
Irresistible Galop.....	"	75
Captain Jinks—Fantasie.....	<i>1 halberg</i>	75
Fairies' Musings—Polka Caprice.....	<i>Wollenhaupt</i>	75
Star of Morn—Waltz.....	"	1 00
Whispering Zephyr—Caprice Mazurka.....	"	1 00

Marche Rustique.....	Paul	7
Silver Poplar—Waltz.....	Greene	7
Longing—Valse.....	"	7
Germany—Columbia—Galop.....	Siebert	7
Vivat Columbia—Waltz.....	"	7
Heather Bells—Polka.....	Kunkel	7
Heather Bells—Waltz.....	"	7
Heather Bells—March.....	"	7
Her Eyes—Mazurka.....	Paul	7
Last Rose—Concert Variations.....	"	1 00
Penacee Danantes—Valse Caprice.....	Julia Rye-King	1 00
On Blooming Meadows—Concert Waltz.....	"	1 00
Shooting Meteor—Galop.....	Paul	7
Sprite of the Wind—Caprice.....	"	1 25
Tambours de la Gnarle.....	"	7
Song of the Brook.....	"	1 00
Maiden's Prayer—Concert Variations (New).....	"	1 00
Paganini's Witches' Dance—Concert Variations.....	"	1 00
Polka Caprice.....	Efstyn	1 00
Vive la Republique—Grand Fantasie (Simplified).....	Kunkel	1 00

Morning Journals—Waltz (Strauss).....	<i>Tausig</i>	1 50
Leonora—March.....	<i>Kunkel</i>	1 00
Il Trovatore—Fantasie (Original).....	<i>Melotte</i>	1 00
Vive la Republique—Grand Fantasia.....	<i>Kunkel</i>	1 00
(Treating Marseillaise and Mourir Pour la Patrie.)		
Gems of Scotland—Grand Fantasia.....	<i>Julia Rive-King</i>	1 50
(Introducing "Kathleen," "Annie Laurie" and "The Bells of Scotland")		
Liszt's Rhapsodie Hongroise, No. 2.....	<i>Julia Rive-King</i>	1 50
(With Explanatory Text Correct Fingering and Phrasing, and three page Cadenza by F. Bendel and La Cila Rive-King.)		
Chopin's Op. 2, La Cila di corno e la mano.....	<i>Julia Rive-King</i>	2 00
(Adapted for the Piano alone with Explanatory Text, Correct Fingering and Phrasing.)		
Prelude and Fugue (Haberbier and Guilmant)	<i>Julia Rive-King</i>	1 00
Wiener Bonbons—Waltz (Strauss) Paraphrased.....	"	1 50
On the Beautiful Blue Danube—Waltz (Strauss) Paraphrased.....	<i>Kunkel</i>	1 50

For pupils having had one to three quarters' lessons.	
Concert Polka (Bilse).....	Melnotte \$ 75
Skylark Polka.....	Dreyer 1 00
Evening Chimes.....	Paul 1 00
Schottische Militaire.....	Greene 75
Philomel—Polka.....	Kunkel 75
Shakespeare March.....	" 75

For pupils that have had one to one-and-a-half year's lessons.		
Banjo—Burlesque Ethiopian.....	<i>Steinotte</i>	1 00
Unter Donner und Blitz—Galop (Strauss).....	"	75
Lauterbach Waltz—Variations (Lutz).....	"	1 00
Scotch Dance (Eosabae).....	<i>Chopin</i>	1 00
Night Blooming Cereus—Polka.....	<i>Scheuermann</i>	25
En Avant—Marche Militaire.....	<i>Schotte</i>	00
The Flirt—Impromptu a la Polka.....	<i>Siebel</i>	1 00
Shooting Meteor—Galop Brillant.....	"	1 00
Love Greetings—Schottische.....	<i>Gierbert</i>	75
St. Louis National Guard Quickstep.....	<i>Greene</i>	75
Visitation Convent Bells.....	<i>Kunkel</i>	60
Don't Blush—Polka.....	"	1 00
Ella's Eyes—Polka.....	"	1 00
Love at Sight—Polka.....	"	1 00
Huzza, Hurrah—Galop.....	<i>Wollenhaupt</i>	80
The Jolly Blacksmith.....	<i>Jean Paul</i>	1 00
Pensees Danaantes (Thoughts of the Dance) Valse.....	"	00
Caprice.....	<i>Julia Rice-King</i>	1 25

For players of two years' practice.		
Maiden's Prayer—Grand Concert Variations.....	<i>Paul</i>	1 00
Butterfly—Caprice Galop.....	<i>Melnotte</i>	1 25
Carnival of Venice—Extravaganza.....	"	1 25
Fun in the Village—Galop.....	"	1 00
Caliph of Baccad (Overture, Concert Paraphrase)	"	1 75
Stradella (Overture, Concert Paraphrase).....	"	1 50
First in Gail—Religions Meditation.....	"	1 00
First Smile—Waltz.....	<i>Paul</i>	1 00
Duises on the Meadow—Waltz.....	"	1 00
Neck and Neck—Galop.....	"	1 00
Gem of Columbia—Galop de Bravoure.....	<i>Meyer</i>	1 00
Restless Love—Polka.....	<i>Kunkel</i>	75
Sparkling Dew—Caprice.....	"	1 00
Heather Bell—Polka.....	"	1 00
Heather Bell—March.....	"	1 00
Heather Bell—Waltz.....	"	1 00
Nonpareil—Galop.....	"	1 00
Germane Triumphal March.....	"	1 25
On Blooming Meadows—Concert Waltz.....	<i>Julia Rice-Kime</i>	1 50

Il Trovatore—Grand Fantasia.....	<i>Meinhof</i>	1 50
Puck—March Grotesque.....	"	1 25
William Tell.....	"	1 50
Fri Diavolo.....	"	1 50
Caliph of Bagdad.....	"	1 50
Zampa.....	"	1 75
Maasniello.....	"	2 00
Merry Wives of Windsor.....	"	2 00
Stradella.....	"	1 50
Poet and Peasant.....	"	1 75
Operatic Fantasia—Grand Potpourri No. 1.....	<i>Eystein</i>	2 50
(Introducing themes from Bellini's "Norma" and "Sonnambula," Offenbach's "Barbe Blue," Flotow's "Stradella," Wagner's "Tannhauser March," Suppe's "Banditenstreich," and Bos- cowitz's "Torchlight March.")		
International Fantasia—Grand Potpourri No. 2.....	<i>Eystein</i>	2 50
(Introducing Miserere, from Il Trovatore; Valse, from Faust; Airs from Grande Duchesse, Pique Dame, Star Spangled Banner, God Save the Queen and Yankee Doodle, with Variations.)		
Pegasus—Grand Galop.....	<i>Schotte</i>	1 50
Vive la Republique—Grande Fantasia.....	<i>Kunkel</i>	1 25
(Treating Marseillaise and Mourir Pour la Patrie.)		

Love. Look Once—Ballad.....	<i>Abt</i>	35
Tears for To-morrow. but Kisses To-day.....	<i>Andrews</i>	40
Alice's Lament—Ballad.....	<i>Ardelta</i>	40
Dawn—Ballad.....	<i>Estabrook</i>	40
Caddie—Ballad.....	"	35
I Still Must Think of Thee.....	"	35
Resignation.....	"	31
The Surprise.....	"	35
The Loss of Boontree—Ballad.....	"	35
Carrie and I—Ballad.....	<i>Eyre</i>	35
Eva Ray.....	"	35
Angels' Visit.....	<i>Melnette</i>	50
Little Birdie May—Ballad.....	<i>Green</i>	35
Allie May—Ballad.....	<i>Holmes</i>	35
Cot on the Hill—Ballad.....	<i>Lavarnie</i>	35
The Merry Mill—Ballad.....	<i>Malbene</i>	35
When the Grass Shall Cover Me—Ballad.....	<i>Melnette</i>	35
Sitting at the Door—Ballad.....	<i>Parks</i>	35
Will You Let Me Kiss Again?—Ballad.....	<i>Epstein</i>	50

Chilligowolbedory.....	Allen	35
Nice to be a Father .....	"	35
I'm a Thousand Dollar Soprano.....	Estabrook	50
Billiard Song.....	Wilson	35
Go Way, Old Man .....	Green	35

When Through Life—Concert Waltz .....	Schoemaker	1 00
My Love Is Coming—Concert Waltz .....	Estabrook	50
Row, Slumber Love .....	Rembitsinski	75
Expectation—Grand Aria .....	Meinotte	75
Ave Maria .....	Estabrook	35
On the Ocean—Bass Solo .....	Kunkel	40
Why Are Roses Red? .....	Meinotte	60

Farewell—Trio for Commencement Exercises.....	<i>Siebert</i>	35
When Through Life—Concert Waltz—Duet.....	<i>Schoenacker</i>	1 00
Desire of Heaven....	<i>Sister L. L., of Notre Dame, Cincinnati</i>	35
Parting Song (for Commencement Exercises).....	<i>Grimel</i>	40

My Faine Star.....	Gannett	35
Fanny Powers.....	Fox	35
Pretty Blne Eyed Joe.....	Lang	40
Thoe charming Little Feet.....	Hart	35
Going to the Matinee. ....	Wilkes	40

**Czerny's Etudes de la Velocite,**  
With New Studies for the Left Hand and Explanatory Notes by  
Franz Busermer and Charles Kunkel as to how they  
should be Studied and Played.  
*Published in Two Books at.....\$1.50 each.*  
The new and excellent features of this edition are endorsed  
by all the leading teachers of this country and Europe.

<i>Wolfsohn's Vocal Method, Book I.....</i>	\$2 00
" " " " II.....	2 00

The best and most complete Vocal Method published, containing all the exercises as are practiced daily by Patti, Lucca, Kellogg, Nistron and others.

**Robert Goldbeck's Julia Rive-King's**  
LATEST COMPOSITIONS:

Moonlight at Green Lake, (Reverie).....	\$1 00
Le Delire, (Valse de Concert) .....	1 00
Sweet Laughter, (Morceau Etude).....	1 00
Love's Devotion, (Romanza).....	50
Goldbeck's Vocal School, (New).....	2 50
Marche des Jeunes Dames, (Duel).....	1 00
" " " (Solo).....	60
Abendglocken, (Idylle).....	60
La Melodie d'Amour, (Romanza).....	75
Dreams of Home, Sweet Home, (Concert Paraphrase).....	1 00

Liszt's Rhapsodie Hongroise No. 2.....	\$1 50
With Explanatory Text, Correct Fingering, Phrasing and	
Ossias, and three page Cadenza by Franz Bendel	
and Julia Ruve-King, as played by Madame	
King at her Concerts,	
Prelude and Fugue, (Hilberner-Guilmant).....	1 00
Chopin's Variations, Op. No. 2, (La ci darem la mano).....	2 00
Adapted for the Piano, with a Cadenza, with Explanatory Text,	
Correct Fingering, Phrasing and Ossias.	
Pensees Dansantes, Valse Brillante (Solo).....	1 00
Hand in Hand, (Polka Caprice).....	75
On Blooming Meadows, Concert Waltz (Solo).....	1 00
Written expressly for and as played by Theodore	
Thomas' Grand Orchestra at his Concerts.	
Wiener Bonbons, Waltz (Strauss), with Arabesques for	
Concert use.....	1 50

Carmen, (Grand Fantasia).....	1 50
Andante and Allegro—fürs Mendel-sohn's Op. 64, in freier Üebersetzung des Componisten.....	1 50
Popular Sketches, (Concert Character).....	1 50
Bubbling Spring, (Tone Poem Character).....	1 00
Concert Sonate—in A major— <i>Don Scarlatti</i> , (Revised and Fingered).....	60
Old Hundred, (Paraphrase of Concert).....	1 00
Polaioise Heroique, (Moreau de Concert).....	1 00
Mazurka des Grâces, (Moreau de salon).....	1 00
March of the Goblins.....	60
Balle et Polaioise de Concert—Vientemps, Op. 38, in freier Uebersetzung fuer Klavier.....	1 50
Gems of Scotland, (Caprice of Concert), introduction "Kath- leen," "Annie Lannie" and "Blue Bells of Scotland".....	1 50

**For the following Pieces are also published as Duets:**

Pensees Dansantes, (also Brillante (Duet).....	1 50
On Blooming Meadows, (Concert Waltz (Duet).....	1 50
March of the Goblins.....	00
Polaioise Heroique, (Moreau de Concert).....	25

**KUNKEL'S MUSICAL REVIEW, FREE OF CHARGE** SEND YOUR ADDRESS.